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Taken altogether it is a notable book. It combines the best of German spiritualistic philosophy (with the transcendentalism left out) with the best of the English materialism, but in a manner entirely constructive. Considering it together with the biological movement in psychology it can fairly be maintained that it goes a long way toward laying the foundation for a distinctively American philosophy.

G. E. PARTRIDGE.

*The Psychology of Beauty.* By ETHEL D. PUFFER. Houghton, Mifflin & Co., Boston and New York. 1905.

The attempt has been made in this book to state and apply a comprehensive theory of æsthetic experience, which is based upon elementary psychological facts. The theory itself is outlined in the two chapters entitled 'The Nature of Beauty' and 'The Æsthetic Repose.' The remaining chapters of the book apply, expand and substantiate the theory. The theory itself may be best stated by the author. "Beauty is to bring unity and self-completeness into personality. . . . The personality, as dealt with in psychology, is but the psychophysical organism; and we need to know only how to translate unity and self-completeness into psychological terms. The psychological organism is in a state of unity either when it is in a state of virtual congealment or emptiness, as in a trance or ecstasy; or when it is in a state of repose, without tendency to change. Secondly, the organism is self-complete when it is at the highest possible point of tone, of functional efficiency, of enhanced life. Then a combination of favorable stimulation and repose would characterize the æsthetic feeling. But it may be said that stimulation and repose are contradictory concepts, and we must admit that the absolute repose of the hypnotic trance is not æsthetic, because empty of stimulus. The only æsthetic repose is that in which stimulation resulting in impulse to movement or action is checked or compensated for by its antagonistic impulse; inhibition of action, or action returning upon itself, combined with heightening of tone. But this is *tension, equilibrium* or *balance of forces*, which is seen to be a general condition of all æsthetic experience;" pp. 49f. Since the condition of this theory is muscular tension (for muscular tension, aside possibly from fluid or electrical tension, is the only tension of which one may properly speak in physiology), it is evident that the arts which appeal peculiarly to the eye and the ear are those alone which meet the requirement of the theory. It is, therefore the impression of the reviewer that while the theory fits in admirably with the beauty of Fine Art and fairly satisfactorily with the beauty of Music, the application of the theory to the Drama and to Literature is possible only by a vague and metaphorical use of terms.

H. C. STEVENS.

*Ricerche di Psicologia: Volume primo.* Laboratorio di Psicologia sperimentale, of the R. Istituto di Studi Superiori di Firenze, diretto da F. DE SARLO.

This first volume of Studies from the Florence Laboratory represents the achievement of the director and his pupils, during a little more than the first year of existence of the laboratory. While there is nothing original or even characteristic in the work, it reflects, in a general way, the present status of experimental psychology. The expressive method is the subject of two investigations; there is a quantitative study of the Müller-Lyer illusion, and a study of the perception of intervals of time. The two remaining researches are on dreams and thought transmission. There is also an account of an hallucination.

I. *Experimental Researches on the Perception of Intervals of Time.* Dr. Antonio Aliotta.

The instruments used in the study were the Meumann time sense apparatus and the Baltzar kymograph. The author's own experiments cover three points: (i) the effect on the apparent lengths of two equal time intervals of the time interposed between them: (ii) the determination of the indifference time: and (iii) subjective and objective rhythm. The method of right and wrong cases was employed in the first set of experiments. Two intervals of  $\frac{1}{3}$ " , separated by intervals that varied from  $\frac{1}{3}$ " to 4" , were presented to an observer. The second interval was increased or decreased by  $\frac{1}{60}$ " . The observer was required to state whether the second interval appeared equal to, greater than, or less than the first. There seem to be two results from the experiments. (i) Each observer has a time interval which is most correctly estimated. The precision of the estimate diminishes in the neighborhood of the extremes of the times used by the author. (ii) The conclusion drawn by Schumann, that the second interval is always underestimated in proportion to the time distance between the two intervals, is not entirely confirmed by Aliotta. The phenomenon does, however, occur in some observers. It is also pointed out that there is an illusory tendency subjectively to accentuate the limiting impressions of the second interval, in proportion as the time increases between the two intervals. But against the view that this accentuation accounts for the apparent shortening of the second interval, the author points out that these two phenomena, at least in certain observers, do not always appear conjoined. The experiments on the indifference time were carried out by the methods of right and wrong cases and of minimal changes. The lengths of intervals investigated varied from 12 to 140 sixtieths of a second. As a result of this part of his study, the author concludes that each observer has a slight tendency to a recurrent precision of judgment. The maxima of precision, however, are only relative. He also concludes, since the error of judgment does not bear a constant relation to the normal interval, that Weber's law does not hold. The results of the experiments on subjective and objective rhythm, in the main, confirm Meumann's results; although in the case of certain rhythmical forms, the subjective accentuation overcame the objective.

II. *Unconscious Movements in Various Forms of Psychic Activity.* F. de Sarlo and V. Berrettoni.

The apparatus used in this study was the Delabarre muscle recorder and the Sommer tri-dimensional analyzer. The authors observed the effects of attention to direction, feelings, recognition, intellectual work, and emotive states on the unconscious movements. The results of attention to direction were negative in all but one observer, who was cognizant of the purpose and theory of the experiments. There was no satisfactory result with feelings. In the reactions to recognition, two observers give results; and of these two, only one is self-consistent. The effect of mental arithmetic or reading is inhibition of movement. In emotive states there is no change in direction that is uniformly consistent with the quality of the emotion. On the whole, therefore, the experiments are negative.

III. *Geometrical Optical Illusions: Quantitative Research on the Müller-Lyer Illusion.* Vincenzo Berrettoni.

The chief problem with which this study is concerned, is to determine at what angle, formed by the two principal lines of the Müller-Lyer figures, the illusion is greatest. Fig. A (which makes obtuse angles with the principal line) was 10 mm long. Fig. B (which makes

acute angles with the principal line) had seven dimensions, namely, 9, 10, 11, 12, 13, 14, 15 mm. Fig. B, therefore, varied in length, in proportion to Fig. A, from  $-\frac{1}{10}$  to  $+\frac{1}{10}$  mm. A disc was made of Bristol board upon which Fig. A was mounted. The seven variations of Fig. B were mounted upon seven discs. These card-board discs were affixed to two metal discs, graduated in degrees and capable of rotation, which were borne upon a metal rod. It was thus possible, by mounting Fig. A upon the one metal disc and Fig. B upon the other, to vary the angular distance between them. Observations were made on meridians  $5^\circ$  apart. The observation consisted in comparing each one of the 7 figures of Fig. B with Fig. A, until a length was found which was judged equal to Fig. A. This comparison of the several Fig. B with Fig. A was made in both ascending and descending order of the lengths of Fig. B. The amount of the illusion in any angular position was thus measured by the particular Fig. B which was judged equal to Fig. A. The experiments were made upon 40 school children, whose ages varied from 9 to 15 years. There were three series of experiments, which are distinguished by the number of observers and by the dimensions of the figures used. I shall give only the results of the first series, the conditions of which have been stated, inasmuch as the results of the second and third series do not differ essentially from the first.

1. The value of the illusion varies with the order of experimentation; it is greater with the descending, less with the ascending manner of comparison.

2. The value of the illusion varies with the angular position. With the increasing order, the minimal value is at  $40^\circ$ ; the maximal at  $95^\circ$ . With the decreasing order, the minimum is at  $175^\circ$ ; the maximum at  $90^\circ$ . The mean value of the illusion has its maximum at  $95^\circ$ ; its minimum at  $115^\circ$ .

3. The value of the illusion corresponds to about  $\frac{1}{4}$  or  $\frac{1}{5}$  of the length of the principal line.

4. The illusion is least in children of 9 and 10 years. It increases up to 13 years, and diminishes at 15 years.

5. Decrease in visual acuity increases the illusion.

6. The greater the skill in estimating small distances, the less the illusion.

#### IV. *Emotive Antagonism.* Sestilio Montanelli.

Graphic records were made of the radial and carotid pulse (from which the hæmic condition of the brain was inferred), the respiration, and the volume of the hand. Marey's instruments were used for the first three determinations; Hallion and Comte's plethysmograph for the last. The principal results are as follows:

##### Sensory Pleasantness:

1. Increased rate of pulse.
2. Increased rate of respiration.
3. Increased force of heart beat.
4. Passive peripheral vaso-constriction.
5. Variable vaso-dilatation of the brain.

##### Sensory Unpleasantness:

1. Increased rate of pulse.
2. Increased rate of respiration.
3. Increased force of heart beat.
4. Passive peripheral vaso-constriction.
5. Tendency toward cerebral vaso-dilatation.

## Representational Pleasantness:

1. Active peripheral vaso-dilatation.
2. Variable changes in cerebral circulation.

## Representational Unpleasantness:

1. Increased rate of pulse.
2. Increased force of heart beat.

## Expectation:

1. Increased rate of heart.
2. Weak peripheral vaso-dilatation.
3. Cerebral vaso-dilatation.

## Surprise:

1. Increased rate of heart beat.
2. Passive peripheral vaso-constriction.
3. Cerebral hyperæmia.

## Fear:

1. Active peripheral vaso-constriction.
2. Increased rate of heart beat.
3. Cerebral vaso-dilatation.

## Courage:

1. Peripheral vaso-constriction.
2. Increased rate of heart beat.

V. *Thought and Personality in Dreams: Contribution to the Scientific Study of Dreams.* Antonio Aliotta.

The author recorded his dreams for three months. His most noteworthy point, in his own opinion, is that the distinction between external perception and subjective reflection is present in dreams as in the waking state. He urges this fact against the theory that in dreams all images present themselves in the same vividness, because the control of actual perception is removed. This observation was confirmed by a questionnaire sent to 14 persons, to which there were 10 replies. The number of the author's own dreams was 115. Of these, the imagery of 115 was visual; of 55 motor; of 40 phonetic; of 40 auditory; of 15 tactual, of 7 olfactory; of 5 gustatory. The vividness of the visual images is greater in dreams than in the waking state, but there is not much difference in the vividness of the auditory images of words. Against Janet's theory that relates the dream to somnambulistic phenomena, the author argues that the ideational type does not change in the dream consciousness, while it does in the hypnotic consciousness.

VI. *Some Cases of Psychomotor Automatism.* V. Berrettoni.

This is a study of mind reading. Subject and experimenter sat in some experiments with hands clasped, and in others without contact. The eyes of the subject were sometimes blindfolded or shut, and sometimes open. The test did not consist merely in finding an object in one room, but it involved the searching for an object in more than one room or the conveyance of an object from one room to another. 120 tests were made on two observers. The results in 49 cases were correct; in 26 cases, partially correct; in 45 cases, wrong.

H. C. STEVENS.

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